There is a kind of magic that happens when we sit together in a theatre. As the stage lights rise, we fly with Snoopy and the Red Baron, pine for love, smile smugly as villains get their just desserts, long for happily ever after, and battle our own inner demons and dragons. It is a mystical, addictive power that holds us entranced and has us returning, again and again.

Oscar Wilde described the theatre as “the greatest of all art forms; the most immediate way in which a human being can share with another the sense of what it is to be a human being.” The theatre can be a powerful force. It can change opinions—even change lives—by touching our most basic human need to connect with one another. When you attend a performance, you enter as an individual. But when you leave, you leave as a group, having been bound together by the same experience. Theatre allows us to share stories, imagine other experiences, learn from one another, to laugh, and to cry together. Theatre is a community experience.

The mission of the Maplewood Barn Community Theatre is to provide high quality, live community theatre to mid-Missouri audiences in an informal, family friendly, outdoor setting in historic Nifong Park. The purpose and mission have remained unchanged since the theatre’s founding as a City-sponsored initiative in 1973.

The concept of Arts in the Parks is not new in the United States. The provision of natural and manmade theatres and amphitheaters in major American cities has been actively in process from the late Nineteenth Century. Small towns have had, and many of them now lost, band stands, opera houses, and other forms of public stages upon which the Performing Arts could be demonstrated. In the past two decades, however, the emphasis on municipal park planning and programming has been athletically oriented. A wider public acceptance of and interest in the Arts has now begun to reflect itself in park programming that provides for music, dance, and theatre, in short, the Performing Arts.

Nifong Park was established as a Historical Garden Park for the City of Columbia, Missouri in 1969 with emphasis on cultural areas and activities. In the Columbia Parks and Recreation Master Plan of 1968 the proposed ten-year development plan for the buildings at Nifong Park included a suggestion for use of the barn as a Performing Arts Center. However, the only activity that took place at the barn over the next four years was a Day Camp which used the barn as its headquarters. In the early Spring of 1973 some of
the citizens of Columbia began to investigate the progress of the proposed theatre at the barn and found that much ground work needed yet to be laid.

In March 1973 the Nifong Steering Committee was presented with drawings of a modest renovation program which would enable the Maplewood Barn to offer a performing arts presentation outdoors at Nifong Park in summer 1973. The Nifong Steering Committee (hereafter, NSC) authorized the formation of a fund-raising and programming Advisory Committee of ten Columbia Citizens with a long-term commitment to the Columbia Community and an interest in the development of the Maplewood Barn Theatre. The April NSC meeting approved the duly formed Maplewood Barn Theatre Committee (hereafter, MBTC) and contributed one of its members to serve on the committee.

In its early meeting the MBTC came to share the idea that the south facade of the Barn with its huge lawn was an ideal natural theatre for dance, drama and music in a beautiful outdoor setting. It was felt that unless a move was made to begin long range development of such a facility at the site the barn would be “programmed” for another kind of activity. Indeed, it was learned that there was discussion of the barn being used as a farm implement museum. It was recognized that the community needed a quality performing arts outlet which was not directly affiliated with the academic institutions of Columbia, the University of Missouri, Stephens College, and Columbia College. The MBTC wanted to establish a theatre in the community which could serve family audiences. They wanted to make a place for the performing arts in the program and facilities of the Columbia Parks and Recreation Department. They wanted to enhance the loveliness of Nifong Park by bringing a quality performing arts program into it, thus encouraging the respectful use of the park and its historic buildings by the community.

Maplewood Barn was originally part of an estate built by Boone County pioneer, Slater Ensor Lenoir. The Maplewood House still stands on the property that is now Nifong Park. Called “Maplewood” because it was located in a grove of large sugar maple trees, the original farmstead included 427 acres surrounding the house to the east and west. In addition to the family home, buildings on the property included the now separate summer kitchen, which later served as a cottage for family serving staff; a four-bay carriage house with storage and living quarters above; a utility house; a hay barn; and a large barn for animals. That barn eventually became the summer theatre playhouse known as the Maplewood Barn Community Theatre.

Built about 1870 as a working farm building; placed on the National Registry of Historic Places shortly after the Frank G. Nifong Park was dedicated in 1970; burned to the ground in April 2010; rebuilt by Columbia Parks & Recreation and private donors and rededicated
in May 2012. The Barn is also about people who began a community theatre that gave its first performance on July 21, 1973. Nowadays they’re called “Barnies” (Scott, 5).

On a hot mid-Missouri summer’s night in 1973, the first performance of the Maplewood Barn Community Theatre began: a 45-minute commedia dell’arte improvisational comedy called Trial by Haunted House. At the time, hay bales separated the actors from the audience and lights had yet to be mounted, so every show ended before dark. Stalls inside the Barn that once housed animals, now housed actors as they prepared for opening night. The large double hay loft doors opened to reveal a lover’s balcony, a room for plotting dastardly dos in secret, or heaven’s clouds. From 1973 to 2010, the Barn changed only slightly—the hay bales were replaced by an actual stage and the dirt floors inside the Barn were replaced by poured concrete. Sweltering heat and bugs made for a challenging environment. It took a special breed of actor and volunteer to brave those conditions simply for the love of the Barn and their craft. Those that participated in Maplewood Barn Community Theatre became known as “Barnies.”

At 8 p.m. on April 5, 2010, tragedy struck—Maplewood Barn burned to the ground. Flames, some reaching 40 to 50 feet high, illuminated the night sky, and were visible throughout much of the city. According to the Columbia Tribune, the fire was one of the largest that Columbia had seen in years (David). The theatre community rallied and a drive to rebuild the Barn ensued. But, as they say, the show must go on and the 2010 Phoenix Season was born from the ashes of the 19th Century Barn. Using a fleet of donated trailers for dressing rooms, box office, and storage, the Maplewood Barn Community Theatre produced a full season of shows: Arsenic and Old Lace, Revenge of the Space Pandas, Othello, and Camelot.

According to Michael Scott, then-president of the theatre’s board of directors, less than 24 hours after the fire destroyed their historic barn and all of the props, costumes and tools within, Columbia Parks and Recreation informed him they wanted to rebuild (Weil). Over the next two years, a new Barn was raised in Nifong Park—complete with indoor plumbing, restrooms and air conditioning! On May 24, 2012, the lights went up on a new era for Maplewood Barn. Fittingly, old met new for the Barn’s first performance of its 40th Season with Fiddler on the Roof.

The 40th season was commemorated with a “Barnie book” written by long-time Barnie, Byron Scott. BARNIES: Forty Years of Theatre Under the Stars at Maplewood Barn chronicles the life of the Barn. The book was a labor of love for Scott. He described it as a family photo album. Since the Barn’s archives were destroyed in the fire, Barnies both new and old provided photos and stories for the book.
A new era also met new traditions and programs for Maplewood Barn. In 2011, Maplewood Barn Radio Theatre was launched in cooperation with KBIA. Every Friday night at 6:30, people could tune in to KBIA and hear old-time radio shows recorded by Barnies. In 2016, the Maplewood Barn Board of Directors got together and recorded an hour-long special Christmas show, *Miracle on 34th Street*, in front of a live audience. The KBIA partnership ended in 2019, but Maplewood Barn Radio Theatre is still going strong on Spotify and SoundCloud.

Maplewood Barn Community Theatre is run by a dedicated group of volunteers who serve as a Board of Directors. This board has several committees—each one dedicated to a different aspect of the theatre’s management. The Executive Committee (consisting of the board president, vice-president, secretary, and treasurer) oversees the administrative concerns of the theatre and any conflict mediation that may need to take place. The Development and Outreach Committee handles the grant writing, fundraising, and community outreach for the Barn. The Marketing Committee handles all of the advertising and social media management for the Barn. The Production Committee is responsible for the day-to-day operations of the shows, the inner-workings of the Barn including props, director contracts, box office management, and various other things. The Radio Committee is responsible for recruiting directors for the Maplewood Barn Radio Theatre shows and their recording. Finally, the Play Selection Committee discusses options for the season line-ups and presents their ideas to the Board for approval.

Once a season line-up is approved, a call for directors goes out to the community. Potential directors present their vision for the show (including set and costume design)—how they plan to make the show unique—to the Board of Directors. The Board then votes to select those they feel will be the best fit for each show. Dates are set for open auditions for each show. Everyone from Columbia the surrounding communities are welcome to “try out” for shows at the Barn. We’ve had people from as far away as Sedalia commute into Columbia to participate in our shows. Byron Scott once said in an interview with KMOU that “the wonderful, special thing about community theatre is that many people will see one of our shows and they'll want to be in one.”

Community means so much to those of us at the Maplewood Barn Community Theatre. Since 1973, we have strived to create a sense of family among our volunteers, actors, directors, crew, administrators, sponsors, and our audiences. It takes all of us to make Maplewood Barn thrive—all the “Barnies.” Like any family, we Barnies have had our ups and downs, but we always come back to the Barn.
To learn more about Maplewood Barn Community Theatre, or to get involved, please visit us at maplewoodbarn.com or find us on Facebook.

Mary “Morgan” Dennehy
President (2019-present)
Maplewood Barn Community Theatre
Board of Directors

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Figure 1 - Trial by Haunted House: The first production at Maplewood Barn in 1973.
Figure 2 - King Lear: Charles Wilkerson and Byron Scott (2008).

Figure 3 - The Barn in Flames: April 5, 2010.
Figure 4 - The Show Must Go On: “Camelot” is performed as part of the 2010 Phoenix Season after the burning of the Barn (2010).

Figure 5 - Tradition!: Byron Scott & Joe Bogue in “Fiddler on the Roof” - the first show to open at the new Barn (2012).
Figure 6 - Moon Over Buffalo: Charles Wilkerson, Adam Brietzke, & Brad Buchanan (2016).
Figure 7 - Beauty and the Beast: Sarah Jay & Dane Johnson as Belle and the Beast (2017).
Figure 8 - You Can’t Take It With You: Tim Thomas, Paul Klick, Lauren Dodson, Charlie Wilkerson, and Trisch Vessar (2018).

Figure 9 - White Christmas: Ian Linenfelser, Robert Klick, Courtney Green, Samantha Boisclair, Cat Primos, Paul Klick, Claire Taylor, Brad Atkins, Dee Ashley, Laura Hays, Mary Foley, Bill Goings, Trisch Vessar, Leanne Diener, and Jennea Robertson (2019).
Figure 10 - Maplewood Barn Community Theatre Under the Stars (2020).
Figure 11 - The Barnie Book: Written by the Ultimate Barnie, Byron T. Scott, for the 40th anniversary of the Barn (2013).
Welcome to the Maplewood Barn...

There is a kind of magic that happens when we sit together in a theatre. As the stage lights rise, we pine for love, smile smugly as villains get their just desserts, long for happily ever after, and battle our own inner demons. It is a mystical, addictive power that holds us entranced and has us returning, again and again.

Oscar Wilde described the theatre as “the greatest of all art forms; the most immediate way in which a human being can share with another the sense of what it is to be a human being.” The theatre can touch our most basic human need to connect with one another – something for which we have all sorely missed this past year.

Maplewood Barn’s 2021 Season is a special one, not only are we celebrating the return to our stage after more than a year, we are celebrating our state’s bicentennial. “Show Me to the Stage: A MBCT Bicentennial Season” commemorates the Missouri Bicentennial with Missouri-themed productions, featuring the work of a Missouri playwright, a Missouri subject matter, or a Missouri setting. This season showcases the wonderful talent of Missouri playwrights, the exciting history and stories of Missouri’s culture and heritage, and the majestic landscapes of this beautiful state.

Theatre allows us to share stories, imagine other experiences, learn from one another, to laugh, and to cry together. Theatre is a community experience. 2020 was a difficult year for Columbia theatre. We have spent more than a year isolated from each other, but, in spite of it all, we have found ways to continue to share our stories. It has been so wonderful seeing the entire theatre community banding together to support one another. #CoMoTheatreStrong

Community means so much to those of us at the Maplewood Barn. It takes all of us to make Maplewood Barn thrive. Thank you all for being part of the Maplewood Barn family. Thank you for being “Barnies.”

Like any family, we Barnies have had our ups and downs, but we always come back to the Barn.

So, welcome, fellow Barnies—both old and new! Welcome, family!

“So, good night unto you all.
Give me your hands, if we be friends (Shakespeare).”

Morgan Dennehy
President
Executive Committee
President: Morgan Dennehy
Vice President: Sean Dennehy
Secretary: Colin Smialek
Treasurer: Amanda Atkins

Members at Large
Marketing Chair: Mel Wolverson
Production Chair: Kathleen Wesselmann
Tech Chair: Sean Dennehy
Liz Brown
Tom Darrough
Christopher Gould
Richard Harris
Rochelle Parker
Jessica Winfrey
MAPLEWOOD BARN COMMITTEES

Development
Morgan Dennehy – Chair
Amanda Atkins
Tom Darrough
Christopher Gould
Sean Dennehy

Marketing
Mel Wolverson – Chair
Amanda Atkins
Morgan Dennehy
Sean Dennehy
Richard Harris
Ian Linenfelser
Colin Smialek
Rochelle Parker

Radio
Colin Smialek – Chair
Morgan Dennehy
Sean Dennehy
Richard Harris
Jerrica Leonard
Mel Wolverson

Production
Kathleen Wesselmann – Chair
Sean Dennehy – Co-Chair
Dana Bocke (costumes)
Jolene Metzen (costumes)
Sarah Jost (costumes)
Colin Smialek

Tech
Sean Dennehy – Chair
Russell Becker
Tom Darrough
Richard Harris
Heather Hatton
Matthew Posegate

Willy Wilson Scholarship
Elizabeth Brown – Chair
Amanda Atkins
Michael Scott
Vicky Wilson
SHOW ME TO THE STAGE:
2021 MAPLEWOOD BARN BICENTENNIAL SEASON

FIFTH OF JULY
June 3-6 & June 10-13

HENRY V
July 8-11 & July 15-18

PLAN 9: THE MUSICAL FROM OUTER SPACE
MAPLEWOOD BARN COMMUNITY THEATRE PRESENTS

JUNE 3-6
JUNE 10-13

FIFTH OF JULY

DIRECTED BY CHRISTOPHER GOULD

BY LANFORD WILSON

BOX OFFICE OPENS AT 7PM
SHOW BEGINS AT 8PM
ADULTS: $13.00
CHILDREN UNDER 10: $5.00

FOR TICKET INFO VISIT MAPLEWOODBARN.COM
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JUNE 3-6

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Welcome back to the Barn. We’ve missed you. We’ve missed ourselves, for that matter. 2020 (and 2021) was an interesting year. We’ve learned a lot about ourselves. We’ve learned how much we miss coming together to produce, perform, and attend live, in-person theatre. We’ve also learned how resilient we are. We have learned how to survive (and no, not all of us have survived, and we miss those who have not so very, very much).

I first read 5th of July after I had committed myself to apply to direct a different play for this season at the Barn. However, my partner talked the play up so much that I had to give it a read. I immediately fell in love. Well-written, character- and dialogue-driven dramedy (funny dramas and/or dramatic comedies) draws me like a moth to a flame and I simply could not resist. These characters are so human, so sad and yet so funny, that I knew I could - and needed to - do them justice and bring them to life.

On my second read of the play, I realized that it is all about secrets. Every family has secrets, and this one has so many, large and small, from the fate of the contents of the chocolate box, to the question of Shirley’s parentage, to the secret thoughts and feelings of the Talley family, which every member locks away so very lovingly. Secrets may be harmful or they may be that which protects us from the world outside. Often are both.

Recently, I realized that the central theme of the play is something called the “saving grace”. It is a concept that is introduced in the first act around the hilarious story of the Eskimo family and the frozen caribou meat (not telling). Every folk tale, every hero, must have a saving grace. It is the thing that makes a story worth telling, the thing that gives the hero their heroism. The answer to the question, What is the saving grace?, is given in Act Two. Pay attention or you might miss it. Pay closer attention and you will see that every person in 5th of July embodies the answer to the question. As do you.

Thank you for attending this production. Thank you for returning to us. We missed you.

Christopher Gould
Director, 5th of July
2021
Act I
Sunroom at the Talley Place.
Lebanon, Missouri
July 4, 1977

INTERMISSION

Act II
Side porch at the Talley Place.
Lebanon, Missouri
July 5, 1977
CAST

Kenneth Talley, Jr.................................Jerrica Leonard
Jed Jenkins (Ken’s Lover).......................Benjamin Frey
June Talley (Ken’s Sister)........................Mary “Morgan” Dennehy
Shirley Talley (June’s Daughter)...............Kerynnya Jarman
John Landis (Childhood Friend of the Talleys)....Ryan Carter
Gwen Landis (John’s Wife).....................Ashley Farnham
Weston Hurley (Gwen’s Guitarist).............Parker Ross
Sally Friedman (Ken & June’s Aunt)..........Molly Allen-Thomas

CREW

Director..................................................Christopher Gould
Assistant Director...............................Mary “Morgan” Dennehy
Stage Manager........................................Taylor McAmis
Costumer................................................Fionna Clark
Set Design.....Chris Bowling, Christopher Gould, Kristopher Petty
Master Carpenter.....................................Sean Dennehy
Set Crew.............Audrey Abeyta, Chris Bowling, Ryan Clark,
Sean Dennehy, Benjamin Frey, Christopher Gould, Todd Jarman,
Tracy Jarman, Jerrica Leonard, Parker Ross
Run Crew..........................Audrey Abeyta, Taylor McAmis
Light Ops..................................................Anonymous
Sound Design......................Christopher Gould, Jerrica Leonard,
Matthew Posegate
Sound Ops..........................Matthew Posegate
Producers..........................Richard E. Harris, Sean Dennehy

SPECIAL THANKS

Whiskey Situation
Written & Performed by Meredith Shaw
Fifth of July

Artwork By Parker Ross
MAPLEWOOD BARN COMMUNITY THEATRE PRESENTS

Shakespeare's
HENRY V

Directed by Dana Bocke

July 8-11
July 15-18

Box office opens at 7pm
Show begins at 8pm

For ticket info visit maplewoodbarn.com

Adults: $13.00
Children under 10: $5.00
MAPLEWOOD BARN COMMUNITY THEATRE PRESENTS

SHAKESPEARE'S HENRY V

DIRECTED BY DANA BOCKE

JULY 8-11 & 15-18, 2021
Henry V is the final part of Shakespeare’s Henriad, detailing the fictionalized history of Richard II, Henry IV, and Henry V. Historical audiences would have had knowledge of Henry V’s wild youth, riotous behavior, and his association with criminals. They would have marveled at his transformation from “Hal” into the pious and upright Henry.

Henry V contains some of the very best and well-known speeches in all of Shakespeare and there are several excellent filmed adaptations, but rarely is it performed live. How do you contain the wide fields of battle or the epic scope of armies? Moreover, how do you make a dramatization of battles in the Hundred Years War applicable to a theatre celebrating Missouri’s bicentennial with the theme “Show Me to the Stage”?

Henry V is a war story. War and all the things it brings: glory and greed and camaraderie and loss. And one cannot deny the marks that war has left on the history of Missouri. As complex and divisive as the American Civil War was, it was especially compounded in border states like Missouri. Guerilla warfare was widespread and often used as a tool to sway public opinion and isolate rural communities, turning neighbors against each other.

Henry V is also the story of a leader during wartime. Henry is held up as a good man, a godly man. But he also threatens terrible things at Harfleur: the deaths of women, children, and the elderly. He promised babies on spikes, if the town does not surrender. Where does the charismatic, strong man end and the brutal, unmerciful leader begin? Is ruthlessness acceptable, if that’s what it takes to win? When does the human cost become too much? These are the questions Henry weighs over and over again.

So watch small bands of guerilla fighters move and attack and move again. People who left their homes and families to fight for something more, whether it was freedom or power or land. Watch the battles and struggles of years distilled down into one play.

Thank you for coming. Thank you for supporting your friends, your family, and community theatre.

Now, once more unto the breach, dear friend, once more.

Dana Bocke
Director
Henry V - 2021
Act I
Prologue
Scene I - The Union camp
Scene II - The same

Act II
Prologue
Scene I - The Union camp
Scene II - The Confederate camp

Act III
Prologue
Scene I - Before Harfleur
Scene II - The same, before the gates.
Scene III - The Confederate camp
Scene IV - The Union camp

Intermission

Act IV
Prologue
Scene I - The Union camp at Agincourt
Scene II - The Confederate camp
Scene III - The Union camp
Scene IV - Another part of the field
Scene V - Another part of the field

Act V
Scene I - Neutral ground
Epilogue
## CAST (by allegiance)

**Chorus**...........................................................................Sarah Jost

### THE UNION
- Canterbury......................................................Mark Baumgartner
- Ely............................................................................Corey Nichols
- Henry......................................................................Adam Brietzke
- Exeter.........................................................................Cara Brokes
- Westmorland..................................................Erin Matteson
- Gloucester...........................................................Jolene Metzen
- *Cambridge................................................Emma Baumgartner
- *Scrope........................................................................Charles Knocke
- *Grey......................................................................Greg Barnes
- Fluellen..........................................................Ronnie Rossi
- Williams..........................................................Mark Baumgartner
- Bates.........................................................................Corey Nichols

### THE CONFEDERATES
- Montjoy..............................................................Chris Bowling
- King.................................................................Terry Schoonover
- Dauphin.............................................................Gram Coalier
- Bourbon.............................................................Nik Gash
- Orleans..............................................................Charles Knocke
- Governor...........................................................Greg Barnes
- Grandpre.........................................................Emma Baumgartner
- Burgundy............................................................Greg Barnes
CAST & CREW

CREW

Director........................................................Dana Bocke
Assistant Director.....................................Nathan O’Neil
Stage Manager........................................Heather Hatton
Assistant Stage Manager.............................Melissa Old
Light Design............................................Heather Hatton
Light Operator........................................Randi Noyes
Sound Design...........................................Will Miller
Sound Operator........................................Sean Dennehy
Costumes........Sarah Jost, Jolene Metzen, Fionna Clark
Set Construction.....................................Nathan O’Neil
Fight Choreographer..............................Adam Brietzke
Photographer..........................................Alex Hunter
Producers........................Colin Smialek, Elizabeth Brown, and Jessica Winfrey

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MAPLEWOOD BARN COMMUNITY THEATRE PRESENTS

PLAN 9!
THE MUSICAL FROM OUTER SPACE

DIRECTED BY
CHRISTOPHER GOULD

MUSIC & LYRICS BY J WEST
BOOK BY CHRIS BOWLING & MEG PHILLIPS CRESPY

AUG 19-22 & 26-29 & SEPT 2-5

BOX OFFICE OPENS AT 7PM
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ADULTS: $13.00
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AUG 19-22 & 26-29
& SEPT 2-5

Columbia Parks and Recreation
Missouri Arts Council
Office of Cultural Affairs
Citicenter of Columbia Bicentennial
Written by Chris Bowling and Meg Phillips
Lyrics and music by J West
Based on the screenplay by Edward D. Wood

© 2008 Chris Bowling, Meg Phillips, and J West

PLAN 9!
THE MUSICAL FROM OUTER SPACE
“Direct a musical,” they said. “It will be fun,” they said.

Joking aside, in the six years I have been directing theatre, I have directed hard-hitting dramas, comedies, a farce, a Shakespeare, and even an experimental work, but never a musical. When Maplewood Barn decided to produce Plan 9! The Musical From Outer Space, I thought it was the perfect time to start. After all, the musical was written by local friends and theatre colleagues, and the subject matter - the low-budget 50s Ed Wood science fiction film, Plan 9 from Outer Space - is a long time favorite. The musical is silly, fun, cheesy, and hard rocking!

Little did I know quite what I was signing up for. A musical is very different from a play: there are many more moving parts, or as I like to say, plates to keep spinning in the air: music (both instrumental and vocal), choreography, special effects, sound, lights, set, and of course, the actors. Due various considerations, I found myself both short staffed and short cast. Nearly everyone involved in the production wears multiple hats and one assistant director (I have three), the choreographer, and myself now all appear in the production.

It has been a crazy, stressful ride with much sweat, a little blood, and a few tears. Plan 9 has taken over my life. It’s an experience I’m not sure I wish to repeat.

And yet.

Seeing how this cast and crew has pulled together to make this show happen has been inspirational and more than a little humbling. People have jumped right in to help with costumes, with props, with sound set-up and tear-down. During our vocal rehearsals, groups of actors have come together, unprompted, to run their lines. Cast members have approached me, asking what they can do to help.

As the spread of the COVID variants in Missouri prompts new worries, someone backstage - I don’t know who - expressed the sentiment that even if the worst case scenario were to shut us down, at least everyone had fun, which is the most important part of the production.

This, my friends, is community theatre at its best. I am honored to work with these fine folks. I hope our efforts to entertain you succeed. Enjoy Plan 9.

Christopher Gould
Director

P.S. I especially want to thank Jerrica Leonard for going above and beyond the call of duty. Jerrica was brought in to be in charge of props. Her role has expanded to Stage Manager, Props Master, 3rd Assistant Director, Effects Coordinator, and general cheerleader of the cast and crew. This production could not have happened without her.
Prologue: Somewhere in space and time

Act 1
Scene 1: A cemetery somewhere outside Hollywood CA
Scene 2: An airplane, 30,000 feet up
Scene 3: Time and place classified
Scene 4: The cemetery
Scene 5: Same
Scene 6: Same
Scene 7: Another planet in our galaxy

INTERMISSION

Act 2
Scene 1: Paula’s house, next to the cemetery
Scene 2: The cemetery
Scene 3: Inside the flying saucer
Scene 4: Paula’s house
Scene 5: Inside the flying saucer
Scene 6: Outside the flying saucer
Epilogue: The cemetery
CAST

Criswell/Minister...................................William Mitchell
Jeff..........................................................Robert Klick
Paula..........................................................Elisa Bratten
Eros...............................................................Parker Ross
Tanna.............................................................Syd Goings
Alien Commander.................................Ian Linenfelser
Ghoul Man/Citizen 1..............................Paul Klick
Maila/Citizen 2.........................................Lauren Sprague
Citizen 3..................................................Amanda Atkins
Inspector Clay........................................Stan Kaidaman
Lieutenant Harper.................................Matthew Posegate
Lambert/Gravedigger 1/Soldier 1..............Kerynna Jarman
Kelton/Gravedigger 2/Soldier 2..................Ren Atkins
Gravedigger 3/Soldier 3.............................Matt Diel
Colonel Evans.........................................Samantha Jones
Danny.......................................................Matt Neff
Glenda.......................................................Christopher Gould
Ghoul Man Double.................................Michele Snodderley
PLAN 9!
The Musical From Outer Space
Dear Future Missourians,

There is a kind of magic that happens when we sit together in a theatre. As the stage lights rise, we fly with Snoopy and the Red Baron, pine for love, smile smugly as villains get their just desserts, long for happily ever after, and battle our own inner demons and dragons. It is a mystical, addictive power that holds us entranced and has us returning, again and again.

Oscar Wilde described the theatre as “the greatest of all art forms; the most immediate way in which a human being can share with another the sense of what it is to be a human being.” The theatre can touch our most basic need to connect with one another—something we have all sorely missed this past year and a half.

Theatre is a community experience. 2020, and 2021, has been difficult for Columbia theatre. We have spent more than a year isolated from each other, but, in spite of it all, we have found ways to continue to share our stories. It has been so wonderful seeing the entire theatre community banding together to support one another. #CoMoTheatreStrong

The theatre can be a powerful force. It can change opinions—even change lives—by touching our most basic human need to connect with one another. When you attend a performance, you enter as an individual. But when you leave, you leave as a group, having been bound together by the same experience. Theatre allows us to share stories, imagine other experiences, learn from one another, to laugh, and to cry together. Again, theatre is a community experience.

Community means so much to those of us at the Maplewood Barn. Since 1973, we have strived to create a sense of family among our volunteers, actors, directors, crew, administrators, sponsors, and our audiences. My fondest hope and dearest wish is that we continue to do so far into the future.

Warmest regards,

Mary “Morgan” Dennehy
President – MBCT Board of Directors
February 2018 – February 2022

(573)227-2276
www.maplewoodbarn.com
maplewoodbarntheatre@gmail.com
PO Box 1704 Columbia, MO 65205-1704